

BOUND BY ZAHN.

bound in red levant with a deep gold border. This book is from the bindery of Zahn & Son. There are not many large sets of books in the collection, and for that reason and because of its artistic worth the ten volumes of Thompson from the bindery of Cedric Chivers attract much attention. The binding is in calf of a delicate drab tint, beautifully chiselled and tinted, and no two volumes are alike in design. Oscar Wilde's last poem, signed edition, is bound in red and gold by the Hempstead bindery. Zahn's work is represented by a number of beautiful specimens of the binder's art, a notable one being a volume of Andrew Lang's translations from the French. The covers are of brown levant elaborately tooled and inlaid with red and green and edged and decorated in gold. The pattern is continued on the inside of the cover—the doublure—and beyond this to the file.

A binding by Rubin, whose work follows the

Among the contributors are a number of women. Miss Bulkley, Miss E. G. Starr and Miss Prideaux are represented by several beautiful specimens each. Miss Starr's little volume in light blue morocco, with an elaborate pattern showing strawberry plants with leaf and fruit inlaid with white and green leather, has been pronounced one of the gems. Miss Starr was a pupil of Cobden-Sanderson and makes her home in Hull House, Chicago.

America is represented by Bradstreets, Zahn, Stikeman, Smith, Miss Starr, Miss Bulkley and the Club Bindery.

Artistic binding was not taken up in the United States until about forty years ago, when William Matthews showed his first work. He was industrious and successful, and his efforts stimulated other binders to activity in the line of superior work. Matthews was succeeded in his business by his son Alfred, whose place was in turn taken by his finisher, Stikeman, who



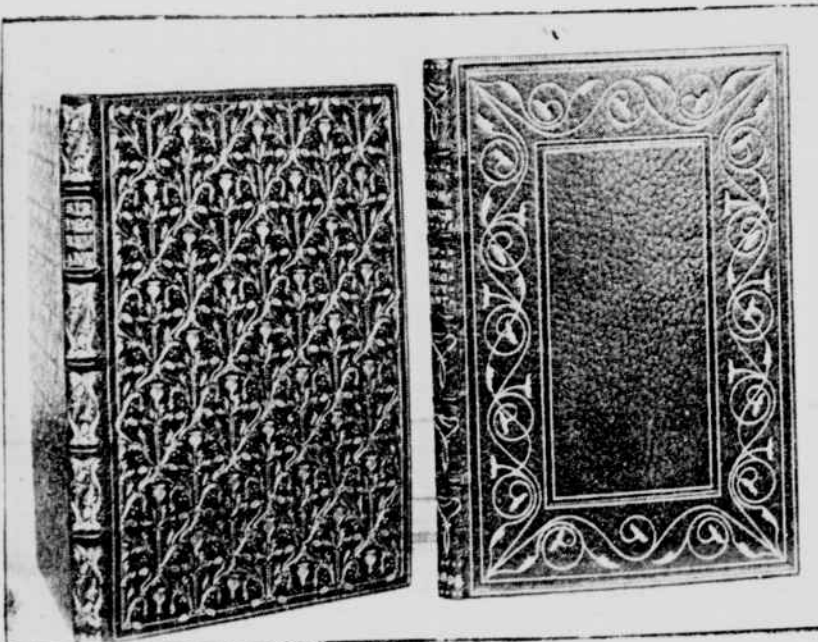
THREE BINDINGS BY GRUEL.

romantic style, is one of the features of the collection. The outside of the covers is perfectly plain, but the inner side of the boards is laid out with an elaborate design in many colors on white crushed levant, and the colors brought out in prominence by the pink watered silk file.

Bindings which resemble the embossed leather with which every book buyer is familiar are among the most attractive works in the exhibition. An Omar Khayyam is covered with a leather binding which at a distance looks like a wood carving. This work is contributed by Gruel. The Kelmscott edition of the poems of Shakespeare is also bound in carved leather. Some of these carved covers are decorated with high colors and with gold, a notable example being a volume of the sonnets of Shakespeare bound by Rapartier.

founded the firm of Stikeman & Co., which now turns out some of the best work in this country.

The special exhibition at the Scribner's building contains also a number of valuable first editions, including Shelton's "Don Quixote," 1620, bound in Rivière; Shakespeare's works, 1632, the second folio; Brown's "Religio Medici," London, 1642, original vellum binding; Milton's poems, London, 1653, 1655, 1661, 1668, 1674, bound by Rivière; Walton's "Compleat Angler," five volumes, London, 1653, 1655, 1661, 1668, 1674, the first five editions, old binding; Shelley's "Queen Mab," London, 1813, original boards; Keats's "Endymion," London, 1818, bound by Zahn; Kipling's "Departmental Ditties," Lahore, 1880, original binding, and Kelmscott Press publications, complete set, sixty-seven volumes, forty-three being on vellum.

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From the New York Tribune of Nov. 12th.

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